

A painting of a hand holding a glass pyramid. Inside the pyramid are a peach, a green cube, and a white cube. The hand is positioned against a light blue background with a white ledge. The background is divided into dark red and light blue sections by a white ledge.

EXPO CHICAGO
April 13 - 16, 2023

MARISA NEWMAN PROJECTS

SUSANA WALD

EXPOSURE
Booth 470

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EXPO CHICAGO 2023

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EXPOSURE

Booth 470

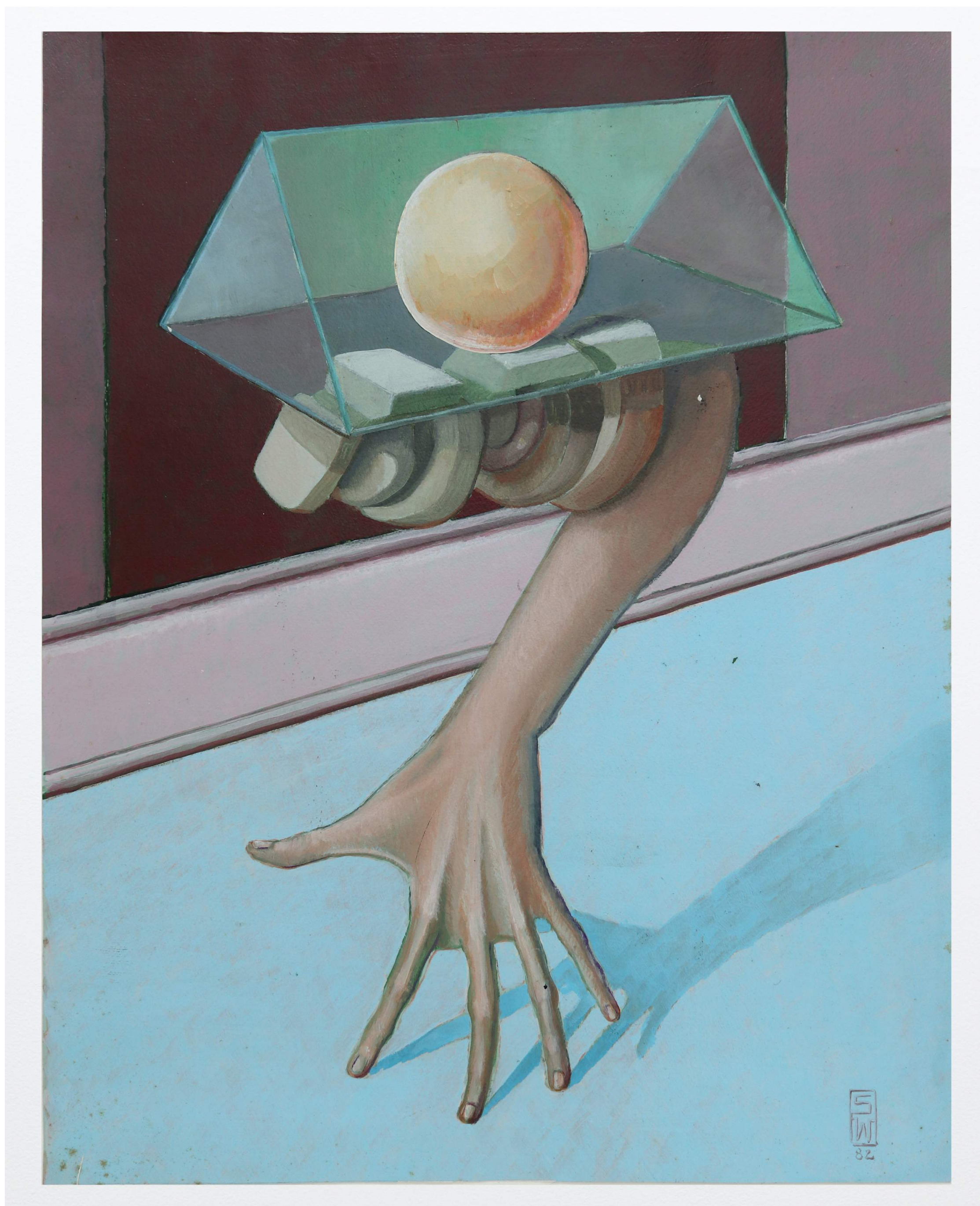
Susana Wald

Marisa Newman Projects is thrilled to present an intergenerational dialogue between Levani and Susana Wald. Centered on emergence and rebirth - central topics for each artist - our presentation pairs Wald's paintings from the "Egg" series with Levani's works from the "imago of a queer artist*" project. The two artists share similar biographical paths. Born in eastern Europe—Susana Wald in 1937, Budapest, Hungary, and Levani in 1979 in Tbilisi, Georgia—both artists' formative creative years were spent in Buenos Aires (and in Chile for Wald); later, they both migrated to North America. Susana Wald lived in Canada before relocating to Oaxaca, Mexico, while Levani calls New York home. At the fringes of patriarchal normativity, both artists develop seductive visual language permeated with erotic resilience to explore feminist and queer subjectivities.

Susana Wald

Born in 1937 in Budapest, Hungary. Lives and works in San Andrés Huayapam, Oaxaca, Mexico. Painter, literary translator, graphic designer, publisher, and writer, Susana Wald's extensive work encompasses painting, ceramics, murals, drawings, and collages. A key figure in understanding international Surrealism from a feminist standpoint, Susana Wald has been creating work for over 60 years. Presented at ExpoChicago is a selection of her historic Egg series spanning from the early *The Geometrician's Dream* (1982) to the most recent paintings completed in 2010 (*Emblematica de Americas*). As in the best traditions of Surrealism, the subconscious and the sublime leads Susana Wald's quests to challenge and expand philosophical questions of life and existence. The Egg, an already complex and loaded image/concept, is intertwined with the artist's personal history, like an alloy spoon from the WW2 aid package, which the artist carried with her for decades (100 años, 2001). Wald remarks: "I only now understand that the egg series is about emergence, the emergence of female energy that has been suppressed for so long. And now, in its resurgence and growing strength, we need it to bring balance into today's world."

Susana Wald's work has been exhibited extensively. Among the most notable ones should be mentioned her retrospective "En busca de lo Inasible" at Museo Nacional de Bellas Artes, Santiago, Chile, curated by Macarena Bravo Cox (2021), "Iberoamérica Pinta" a traveling group show organized by Fondo de Cultura Económica and UNESCO, exhibiting in more than 20 countries (1997-2000), "Surrealism in Chile," at Pontificia Universidad Católica de Chile, Santiago (1970), and the 42nd Venice Biennial "Arte e Sienza" organized by Arturo Schwarz (1986). Susana Wald will have her first solo show with Marisa Newman Projects in September 2023, focusing on her historical paintings and drawings from the 80s.



Susana Wald

The Geometrician's Dream

1982

Acrylic on watercolor paper

23.6 x 18.9 inches (60 x 48 cm)

\$18,000



Susana Wald

Apsara

1986

Acrylic on canvas

31.9 x 27.9 inches (81 x 71 cm)

\$15,000



Susana Wald
Apsara, (Detail)



Susana Wald

Amanecer

1999

Acrylic on paper mounted on board

28 3/4 x 20 1/2 inches (73 x 52 cm)

\$13,000



Susana Wald

Sin Titulo

1999

Acrylic on watercolor paper

23.6 x 18.9 inches (60 x 48 cm)

\$13,000

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Susana Wald

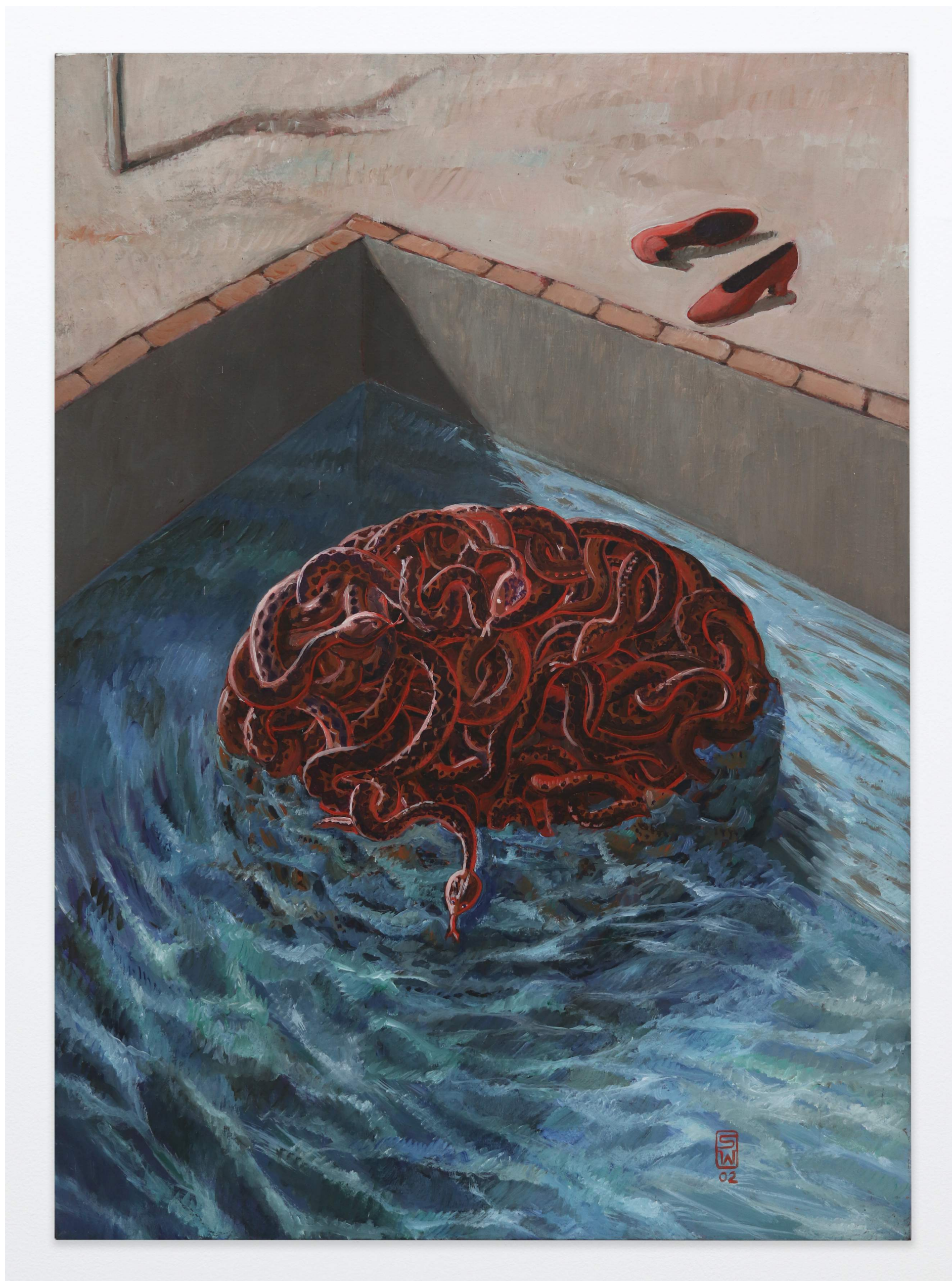
100 Años

2001

Acrylic on watercolor paper mounted on masonite

20.5 x 28.75 inches (52 x 73 cm)

\$18,000



Susana Wald

Recuerdo de Manitoba

2002

Acrylic on watercolor paper mounted on masonite

27.5 x 19.6 inches (70 x 50 cm)

\$13,000



Susana Wald

Recuerdo de Manitoba , (Detail)

SW
02



Susana Wald

The childhood of Theseus

2002

Acrylic on canvas

27.5 x 19.6 inches (70 x 50 cm)

\$13,000



Susana Wald
The Childhood of Theseus, (Detail)



Susana Wald

Untitled

2009

Acrylic on canvas in artist's wood frame

27 x 18 inches (68.5 x 46 cm)

\$13,000



Susana Wald

Emblemática de America

2010

Acrylic on canvas in artist's wood frame

23 x 17 inches (58 x 43 cm)

\$10,000



Susana Wald
Emblemática de America, (Detail)

SW



Susana Wald

Emblemática de Africa

2010

Acrylic on canvas in artist's wood frame

23 x 17 inches (58 x 43 cm)

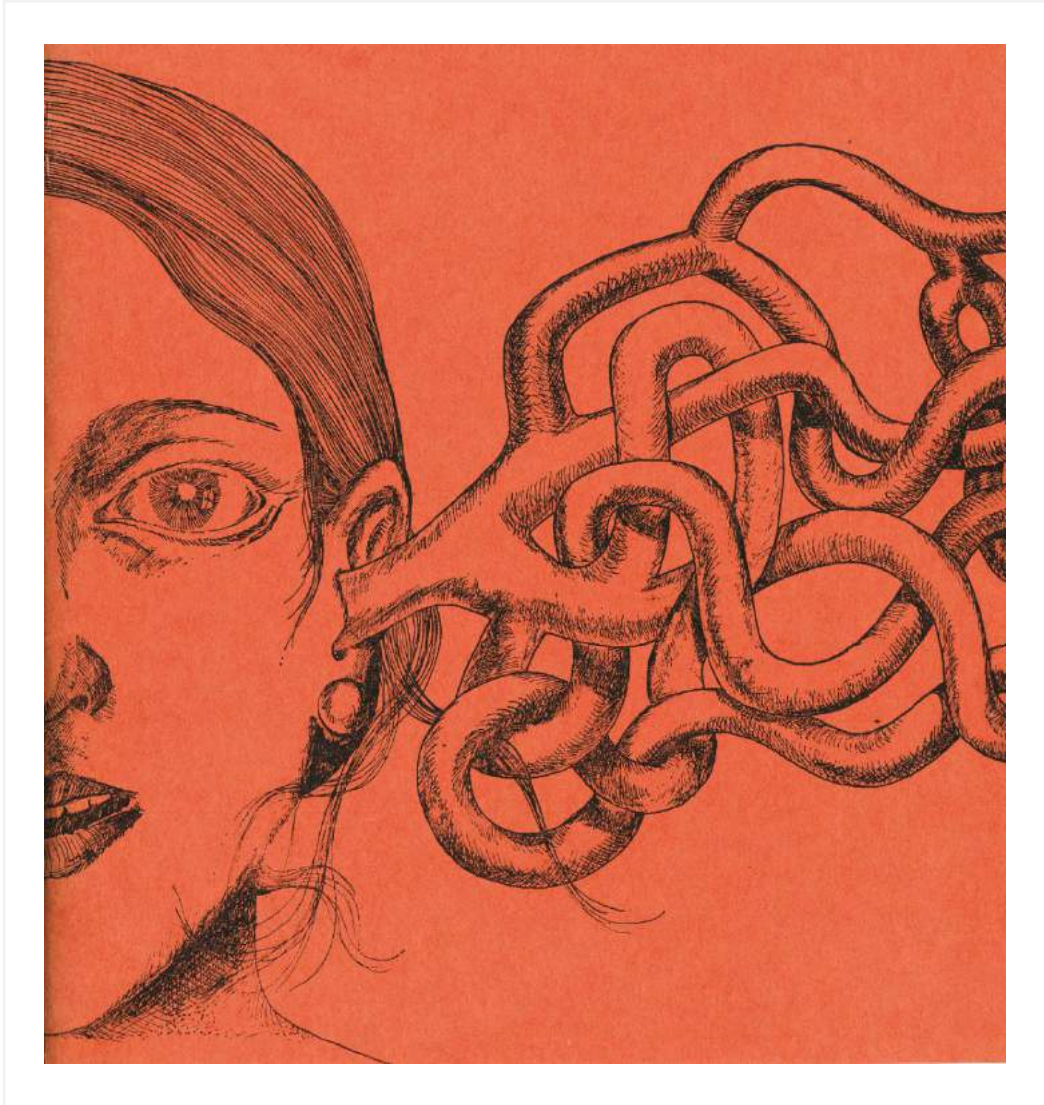
\$10,000



Susana Wald

Emblemática de Africa, (Detail)

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Cover for n°2 *Casa de la Luna* magazine

1970

6 x 6 in

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Frágil

1972

Glazed ceramic

14 x 3 in

Private collection, Chile

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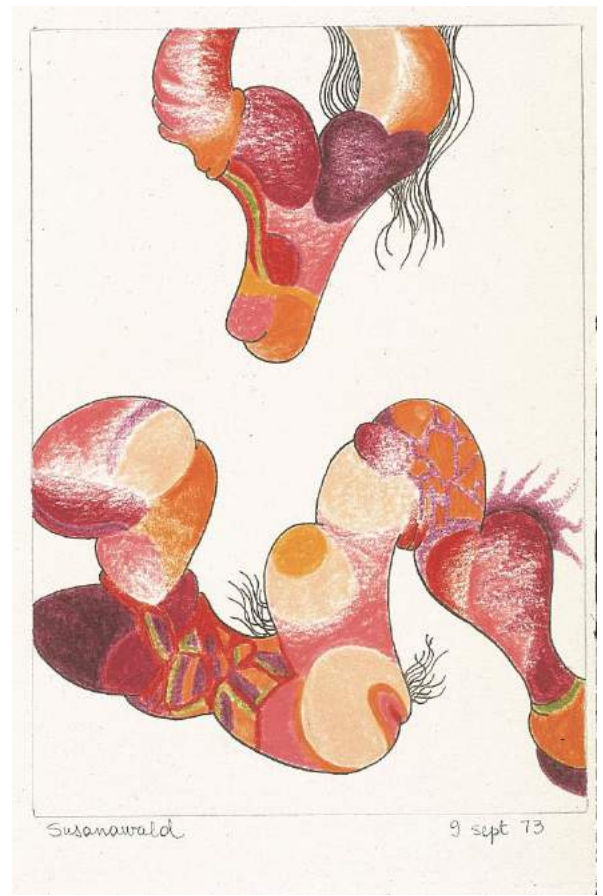
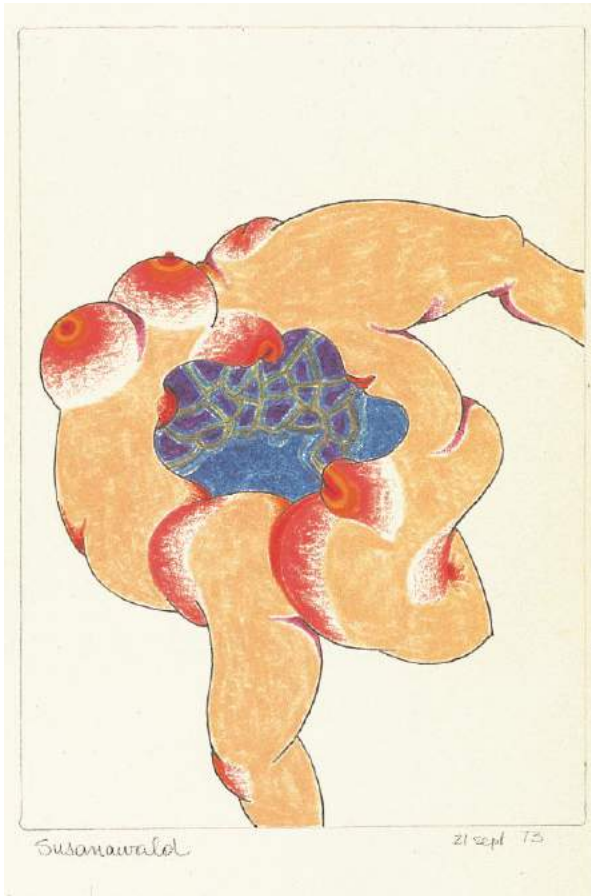
Motivo Azteca

1972

Glazed ceramic

14 x 3 in

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From the series "Paisajes de Piel"

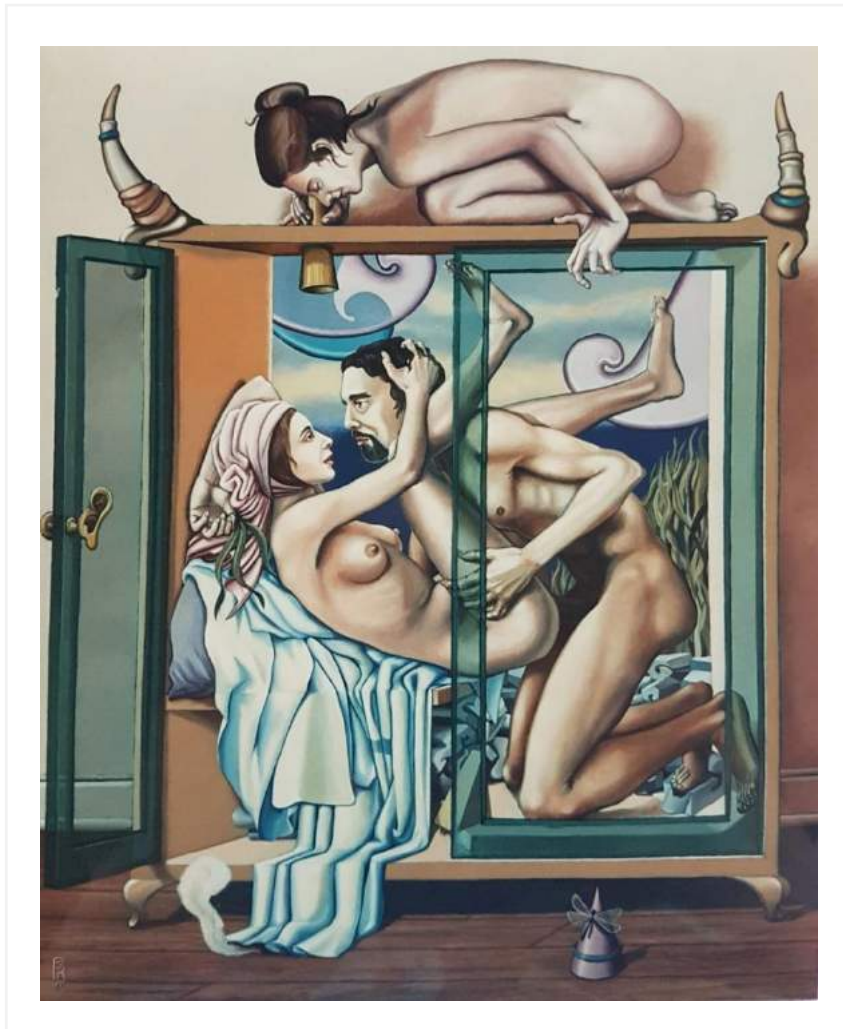
1973

Ink and colored pencil on paper

8 x 12 in

Private Collection, Chile

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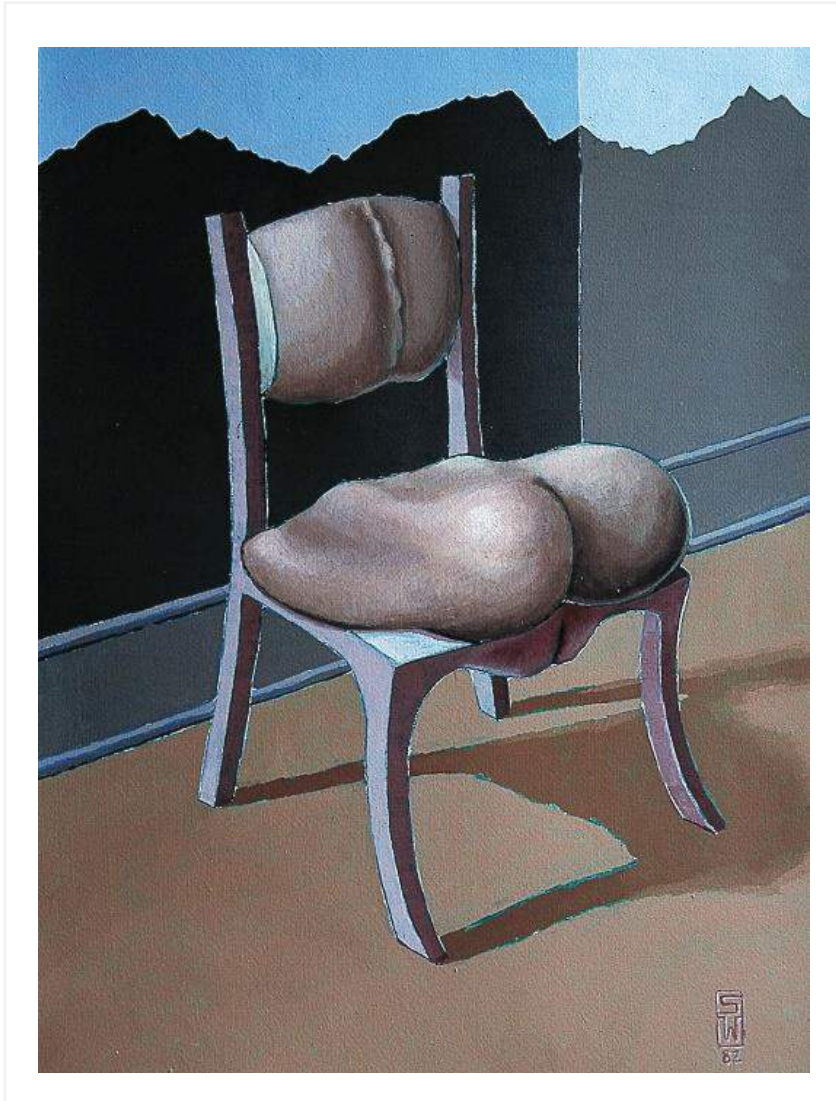
Ropero Alquímico

1982-1984

Acrylic on canvas

20 x 16 in

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La Esposa Fiel

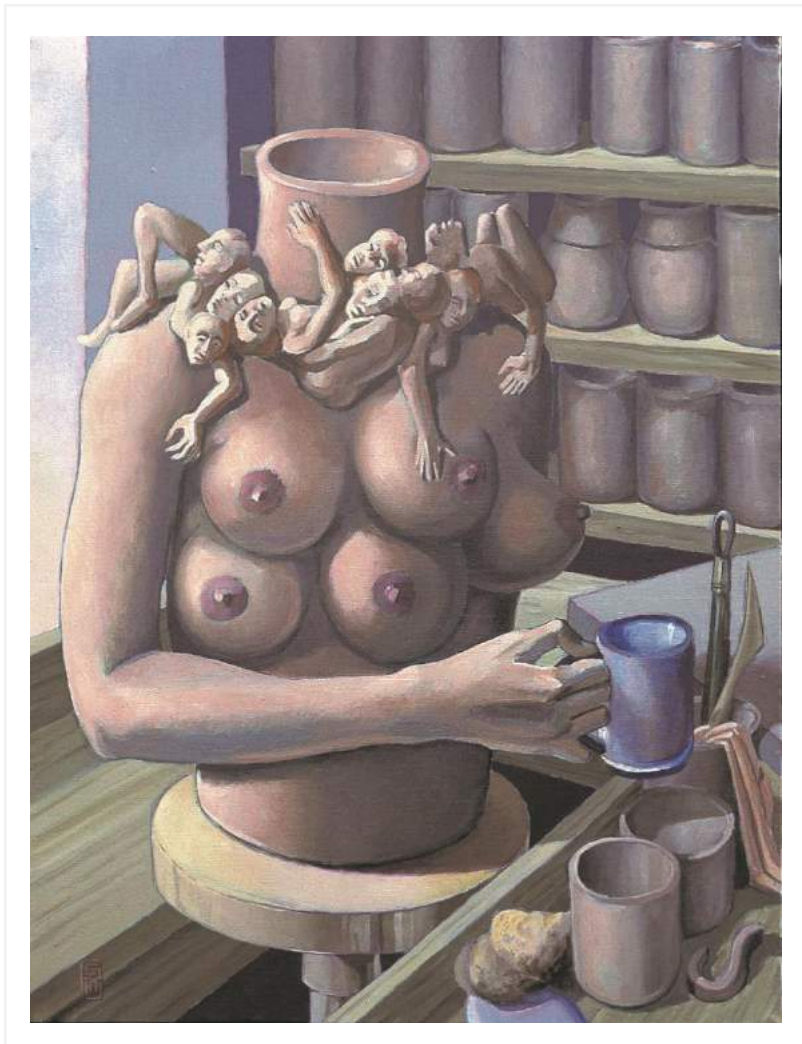
1982

Acrylic on canvas

24 x 18 in

Private collection, Chile

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La Mujer del alfarero

1984

Acrylic on canvas

24 x 18 in

Private collection, Chile

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La Joya Invisible

1987

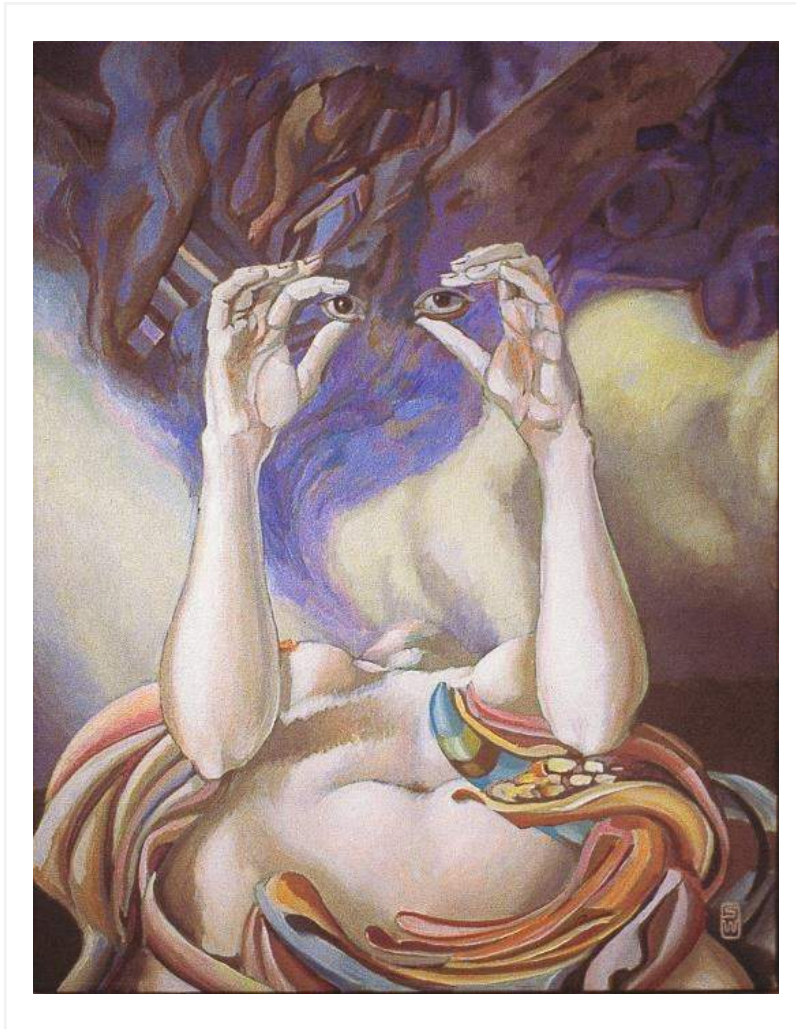
Acrylic on canvas

40 x 54 in

Private collection, Chile

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La Mujer del hechicero

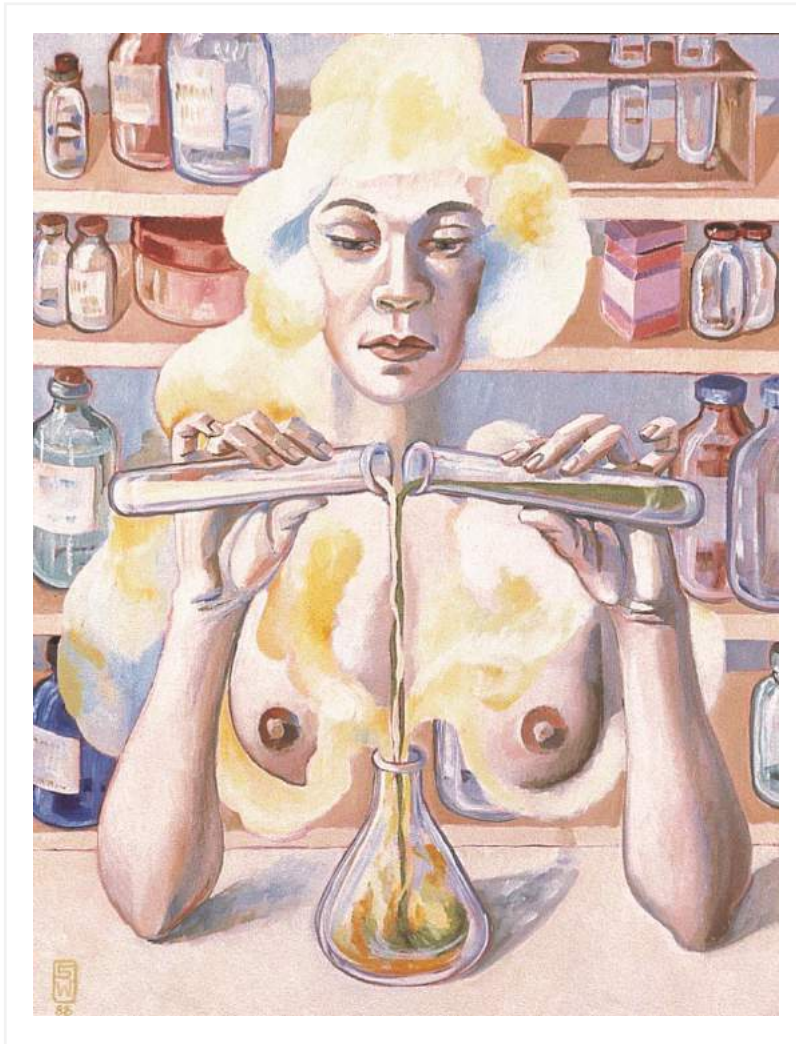
1985

Acrylic on canvas

24 x 18 in

Private collection, USA

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La Mujer del químico

1988

Acrylic on canvas

24 x 18 in

Collection of the Ministry of Culture of Chile

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Dar cuerda a lo imposible

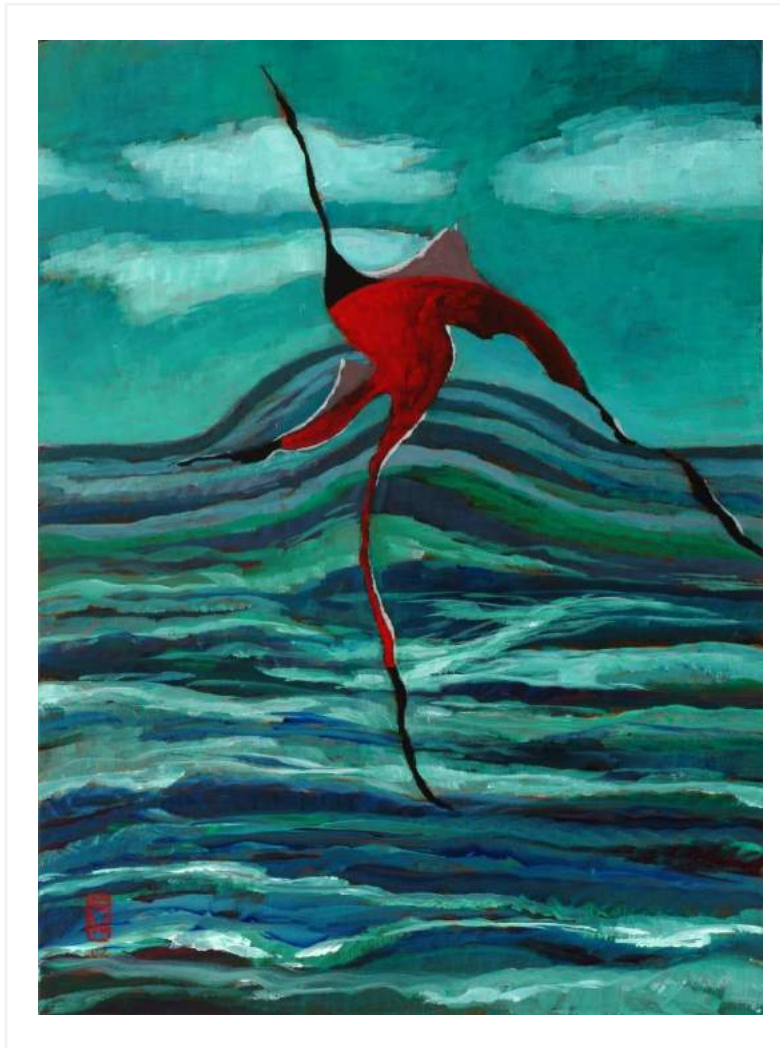
1997

Acrylic on paper on woodboard

45 x 57 in

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Realidad emergente

2002

Acrylic on canvas

13.5 x 10 in

Private collection, Mexico

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El Amanecer de la Señora

2004

Acrylic on canvas

13.5 x 10 in

Private collection, USA

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Ontario, hace treinta años y ahora

2008

Acrylic on canvas

13.5 x 10 in

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El retorno a la Llanura

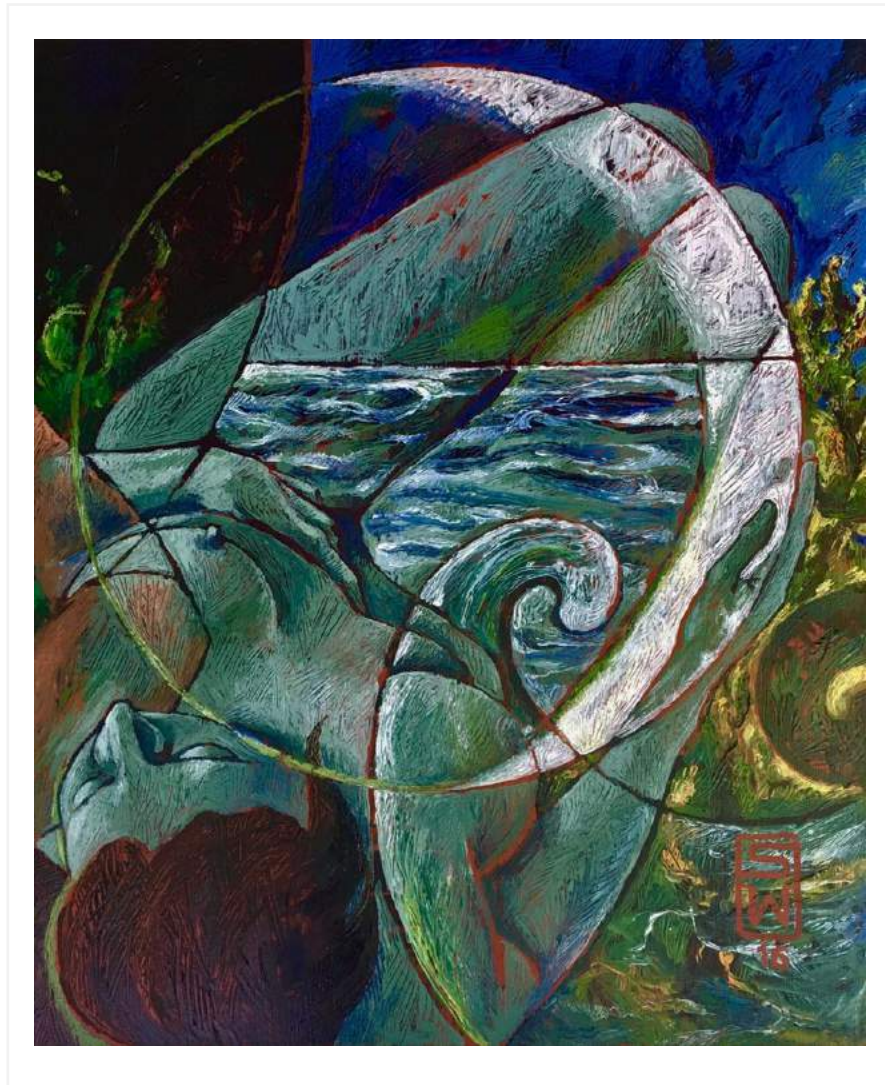
2013

Acrylic on canvas

39 x 44 in

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Luna acuática

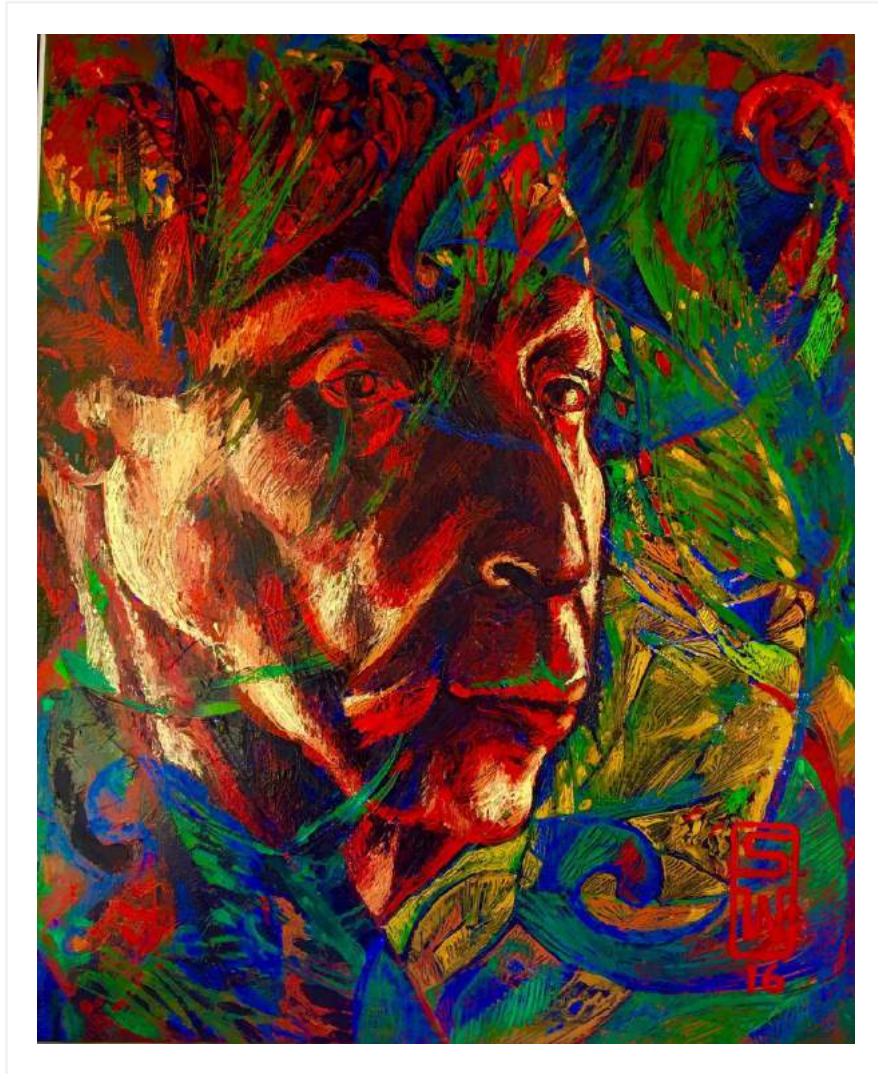
2016

Acrylic on canvas

39 x 32 in

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Hallada en el fuego

2016

Acrylic on canvas

39 x 32 in

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Dualidad marina

2020

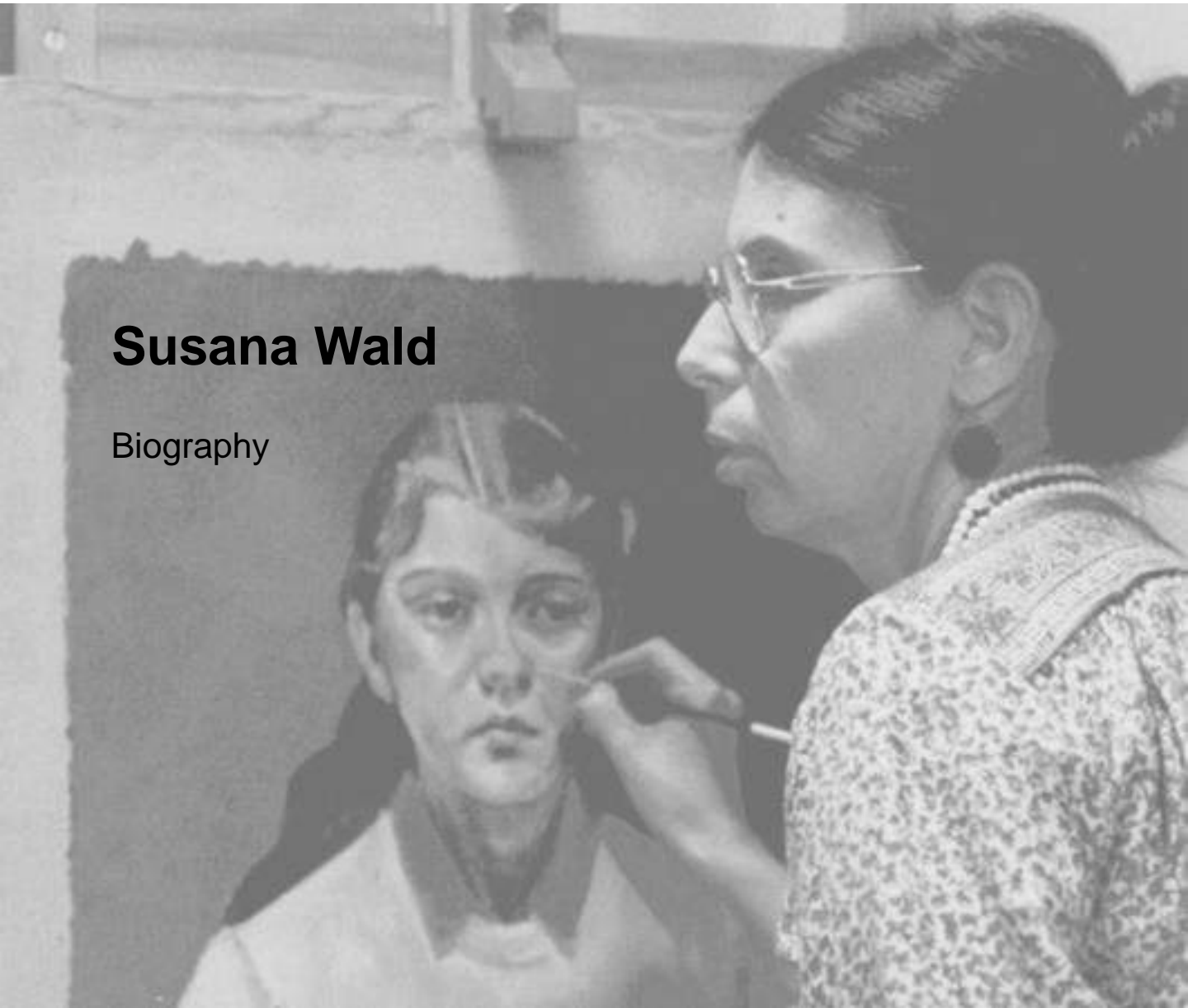
Acrylic on paper

27,5 x 20

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Susana Wald

Biography



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Susana Wald (Budapest, 1937) is an artist, graphic designer, translator and a writer of Hungarian origin, and a citizen of Chile and Canada. Professionally trained as a ceramist, she has devoted her life to the dissemination of surrealism and to practice it as a way of life.

She left Hungary with her family in 1949, a survivor the Second World War, and in its aftermath, the Stalinist threat. Once in Italy, the family boarded a ship bound for Buenos Aires and, after an eventful transatlantic voyage, reached their destination. These experiences would mark the artist for the rest of her life. In Argentina's national capital, Wald completed her education, and graduated from that country's Escuela Nacional de Cerámica, specializing in ceramics as art. It was in Buenos Aires that she married Joseph Hausner, himself a survivor, who had earlier immigrated to Chile as a refugee. In 1956 she crossed the Andes by train and settled down in Santiago de Chile, where her children were born.

Chilean Period (1957-1970)

During the early years in Chile, Susana Wald worked in ceramics in the studio she installed outside Santiago. This period coincided with her work as a volunteer for the Red Cross, helping victims of the massive earthquake of 1960.

Feeling demoralized by the financial precariousness of the artist's life, Wald turned her focus to the study of medicine, which had always interested her. For seven years she regularly attended the exhibitions at the Ministry of Education's Art Gallery, then under the curatorial direction of the surrealist poet and artist, Ludwig Zeller (1927-2019), though they never met. It was while a student at the University of Chile in Santiago, at the art gallery of the School of Medicine's Student Center that, the paths of the poet and the artist crossed in 1963.

Three years later, with a library of more than 1,500 books, Ludwig introduced her more formally to surrealism, a movement Susana felt an immediate affinity with, and whose tenets she practices as a "way of life" to this day. In a way, the artist recognized herself as an intuitive surrealist, applying its ideals before knowing them.

Chilean Period (1957-1970)

At Zeller's insistence Susana Wald returned to making art. It is at that time that she began to apply surrealist principles such as automatism, dreams and chance to her own work.

During the Sixties she designed book covers for Editorial Universitaria and other publishing houses. With Ludwig Zeller, she established her first surrealist publishing house, "Casa de la Luna.

Besides the eponymous publishing house, "Casa de la Luna" was the name the couple gave to the coffeehouse and art center on Villavicencio Street, where plays were staged, films were shown, art shows and performance art were produced and literary readings were offered, all driven by an effervescent avant-garde spirit. The pursuit and practice of surrealist principles and their resistance at taking the side of any one political party, while maintaining their independence, threatened the professional stability of the couple when Unidad Popular won the 1970 elections. Unable to find a means of making a living, Wald and Zeller decided to immigrate to Canada in December of the same year.

Canadian Period (1970-1994)

New to the city, the couple settled with three of their four children in Toronto, Canada at the beginning of 1971. This period marks several milestones in Susana's life and work: On the one hand, with Ludwig she founded the press and imprint Oasis Publications, whose aim was to publish surrealist authors writing in different languages, in English translation. For more than twenty years, the press functioned as a means of disseminating international surrealism. Susana designed, edited, translated and illustrated more than fifty books, a magazine, and catalogues for the surrealist exhibitions they organized in Canada, France, U.S.A, Portugal, Germany, Spain, Mexico and Iceland.

During the years of life in Canada, Wald developed a career as a professor in two Ontario public universities. An important milestone in her trajectory within surrealism took place in 1974 when she was invited to participate in the 50th anniversary of the first Surrealist Manifesto, held at University Park, Pennsylvania State University. Beginning in 1975 with Ludwig Zeller she participated in the activities of the Paris-based Phases international movement, which gathered under its aegis Latin American and European artists and poets, adopters of the precepts of surrealism. Through Phases, Susana participated in group shows in many countries, including Portugal, Germany, Iceland, France, Belgium and Canada.

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Canadian Period (1970-1994)

It was during her life in Canada, at the age of 43 and following 25 years working with ceramics and drawing that Susana began painting. Given that she did not have her own studio, and because she had children, she chose to use acrylics, a medium that was less toxic to paint with in the living room of the family's Toronto home. Thanks to a detailed archive the surrealist artist has kept since that time, we are able to track her artistic and thematic evolution.

Beginning in the nineteen nineties, in part because of their publishing needs and interests, the couple began making frequent trips to Mexico, specifically to the Guadalajara Book Fair, and to Oaxaca, which Susana and Ludwig would eventually choose as a place to live. They moved there in 1994.

Mexican Period (1994-present)

The Mexican phase has proven both sweet and sour for Susana Wald: on the one hand, exchanges that had begun earlier with the intellectual and artistic community of Oaxaca made their settling down less trying. Wald designed and built her home and also, for the second time in her life, she built for herself a studio large enough to allow her to paint large size works.

From the end of the nineteen nineties till now, Susana has been able to develop several extensive series of paintings and drawings, where she explores and breaks down her innermost ideas. From this period date a series of more than 50 paintings centered on the egg as theme, as well as her large “spirals” series. These constitute a deepening exploration of the meaning of the female role and condition, while at the same time a they mean a dynamic exploration with techniques such as “painting blind,” and innovations in the use of different tools such as sponges.

Susana Wald has managed to become entirely integrated into Oaxaca’s artistic and cultural scene, participating in countless group shows, as well as working in radio, and writing for the local press. These days she forms part of Arte Guenda, the women artists collective of Oaxaca.